

No. 3631

CORCORAN GALLERY OF ART FILES.

WRITER.

O'Sullivan J. L.

Residence 229 W. 23^d St. N. Y.

Date Oct 29, 1885,

Rec'd " 31 "

Ack'g'd " 31 "

Answered — Nov 3. "

SUBJECT.

Offers study by Murillo for
his picture of St Elizabeth
of Hungary - for sale.

✓

3631.

Ached Nov. 3/85

New York. Oct. 29 '85

229 West 23^d St.

My dear old friend,

(meaning friend gold times)

Recd. 31 Oct. '85
 I repd. to the Com.
 on Wed. and

I beg you to read the enclosed.
 I am the owner of the little picture referred
 to— little in size, but great in interest and
 artistic value. Before I was in such straits as
 I am now, I used to regard it as a gem and
 curiosity of Art which would be cheap at \$10,000,
 and for which I could easily get \$5000. I have
 clung to it with pride & enjoyment of its possession.
 I am willing now to sell it for \$3000. It
 could not be better deposited than in your
 gallery, which will be the nucleus of a great
 national gallery. Before the children born to-day
 shall look their last on what our country must
 then be, our population will be at least 500
 millions. Will you not show this article to
 the Committee charged with the direction
 of the growth of the Gallery, and let me
 know what they say to it?

Ever yours faithfully,

J. L. O'Sullivan.

Slips to cut cover

No. 3632

CORCORAN GALLERY OF ART FILES.

WRITER.

Stuart James R.

Residence Madison Wis.

Date Oct: 30. 1885.

Rec'd " 22 "

Ack'g'd " 24. "

Answered

SUBJECT.

Wishes an extension of
time allowed him to ex
his picture on the gallery.

✓

Recd
Oct. 22
Adm. 24

Madison. Wisconsin

Oct. 30. 1885

Wm M Leod Esq

Dear Sir

The limit to the time allowed for exhibition of my painting in the Corcoran Gallery is very near and I must decide upon its further disposal. As it has been on exhibition only at a season when the City is comparatively bare of Government officials and I wish to bring it to their notice, I have decided to write and ask if I could be allowed a short extension of time, which request I would not make on any other grounds as I recognize fully the privilege already allowed me. But if it is possible to extend the time please let me know how I should proceed to apply for permission and oblige

Yours very truly
James P. Stuart

No. 3633

CORCORAN GALLERY OF ART FILES.

WRITER.

Hogeboone Chs L

Residence Jamaica

Date Oct 20 1883

Rec'd 22

Ack'g'd

Answered

SUBJECT.

Order for Mr. Barnhale
to remove his Franklin
medallion from the gallery.

✓

AN ART STUDY.

THE engraving on page 941 is of Murillo's famous picture of Queen Isabel (Elizabeth) of Hungary washing the head of a leprous beggar, which belongs to the Spanish government, and is now in the Academy of San Fernando at Madrid, where it has for a pendant the beautiful



STUDY BY MURILLO FOR HIS PICTURE OF ST.
ELIZABETH OF HUNGARY.

one known as "The Roman Senator." Both were originally painted for the hospital of La Caridad in Seville, Murillo's home and birth-place.

The "Queen Isabel" is one of Murillo's recognized chief masterpieces, and was one of the pictures carried off by Napoleon to Paris among his *spolia opima* of victory, restitution of which was exacted by the Allies after his overthrow. It is well known through engravings, but is considered to have suffered seriously from the fell touch of the destroying restorer. In the cosmopolitan interest of art it is perhaps a pity the canvas was not left in Paris. Determined, however, to possess a great Murillo by unimpeachable title, France afterward paid 613,000 francs (the highest price ever paid for a painting), at the

auction of the Soult collection, for the great "Assumption of the Virgin" which is now the most superb treasure of the Louvre.

The small outline sketch on this page, of what is evidently the same picture in substance, presents Murillo's *original (painted) design or composition* for the St. Elizabeth of Hungary. It belongs to an American gentleman who had the good fortune to find it about thirty years ago in Lisbon, where he then resided as minister of the United States. Nothing was known about it beyond the circumstance that it had come out of the dispersed gallery of an old Portuguese nobleman long deceased. As our countryman was something of a connoisseur, with a special enthusiasm for Murillo, whom he had thoroughly studied at Seville, he bought it on the spot for the price asked, though it was an unheard-of thing in Lisbon to pay for any art work more than half the sum at first demanded. Recognizing it for what it clearly was—a Murillo, and the master's first intention for the great picture at Madrid—he had not the conscience to beat down by a counter offer, and would have been glad to pay (could he have afforded it) forty times the price (\$125) at which it was thus honestly secured for America. The picture is an old panel, on hard wood, of small cabinet size.

In the broad classification of the painters as *colorists* or *designers*, Murillo is generally ranked among the former, as Raphael among the latter. But though each is transcendent in the class to which he is for that reason assigned in the French Delaroche's great picture, universally known through engravings, this by no means implies inferiority on his part in the other class or school. If Murillo's carefulness and masterhood in design and composition needed defense, the comparative study of these two pictures side by side would suffice to prove his full understanding of the best rules of composition, and his skillful care in their application. Every negligent defect in composition in the first design will be found to be by himself corrected in the matured large canvas.

A dozen instances of this may be pointed out, and to do so is the object of our

Again we encounter the question of time, for obviously such turrets can neither be imported from abroad, nor improvised in a day.

In short, examine it as he will, the conscientious student of this question must, however reluctantly, assent to the conclusion of the Chief of our Engineers: "If the near approach of war should find our coast in its present condition, there would be no probable chance of resisting a modern naval attack made, as the interest of an enemy would dictate, with force and celerity."

To-day a million of men, armed with a profusion of every appliance of a modern first-class army, and intrenched about New York city, could not protect it from capture and destruction or contribution by even a second-rate European naval power.

It is not a question of courage, enterprise, ingenuity, or military skill. It is simply a question of cause and effect, a question of timely preparation, a question of dollars and cents. We all remember the encounter of the *Merrimac* with the *Congress* and *Cumberland*, and how they sank, the flag still flying and their guns still in action as the waters closed over their blood-stained decks. What man can do they did, though in vain. Their means were inadequate to their defense, and the law of cause and effect operated against them, despite their virtues, as inexorably as it will sooner or later operate against us if we persist as we have begun.

Economy is an excellent thing; but it may well be questioned whether the action of a man who in a burglar-infested neighborhood should decline to spend the money required to provide his front door

cult to see how it could have been more diligent in calling attention to our present danger, and in pointing out the method and soliciting the means by which it might be obviated.

with a lock would be generally considered a very striking example of that virtue.

With our abundant revenue we can well afford to spend ten millions a year for this purpose; indeed, the question is, rather, Can we afford to refrain from so doing? Six or seven years of this course (and less time would not serve, though we began to-day) would go far to make our coast impregnable, and leave us in a condition to face future emergencies with perfect confidence.

We will not dwell upon the fact that the noted bruiser is treated by all men with the most studied courtesy, nor upon the lesson which it teaches, that there is no so sure method of preserving the peace as to inspire your opponent with wholesome dread of the result of a contest.

The time, too, is propitious. Our revenue exceeds our needs; our industries are depressed; our laborers seeking employment. However questionable the wisdom of him who advocates that unnecessary work be devised to render aid to the one or employment to the other, still, when necessary public work involving large expenditure must be done, and the pecuniary means are at hand, is such not an opportune time to give it out?

Nothing can be accomplished without money, and money can only be had through Congress. That every man's business is no man's business is perhaps the cause of its apparent indifference in a matter seemingly so vital to the future welfare of the country. But let the cause be as it may, upon our national legislature rests the responsibility, and a fearful responsibility it is. It, and it alone, must determine whether we make timely preparation for our future defense, or continue an apathy which must, if persisted in, ultimately overwhelm us in national humiliation and disaster.

TO NIGHT.

"Hesperus brings all things back
That the daylight made us lack."—SAPPHO.

BEND low, O dusky Night,
And give my spirit rest.
Hold me to your deep breast,
And put old cares to flight.
Give back the lost delight
That once my soul possest,
When Love was loveliest.
Bend low, O dusky Night!

Enfold me in your arms—
The sole embrace I crave
Until the embracing grave.
Shield me from life's alarms.
I dare your subtlest charms;
Your deepest spell I brave.
O, strong to slay or save,
Enfold me in your arms!

present article. The comparison of the two is equivalent to standing by the great master at his easel and to listening to a lecture on composition from his own lips, illustrated by the work of his own pencil in the emendation of the faults confessed by himself in a first design, and the conversion of them into new beauties. For this reason the first design should always be accompanied, on the walls of its possessor, by an engraving of the matured and perfected work; and the pleasure of such an instructive study, to every artist or connoisseur imbued with the spirit of art, adds a new element of interest and value to the *first intention*, which more than compensates for the faults attested by the emendations. We have never seen nor heard of a first design for a great work, subsequently perfected in the maturing of the conception in the mind of the master, which possesses this element of interest and value in an equal degree with this work of Murillo. The alterations are so numerous, so important, so instructive, while the reasons for them are so manifest, that they make of this little cabinet picture a gem and curiosity of art quite unique, and seldom attainable by even a Rothschild or a Vanderbilt. It ought to belong, not to a private individual, but to some national gallery (above all others to that of Spain), or to the collection of some art academy, where it would repeat to successive generations of students its lessons in the principles of composition, and on the duty of the painter to spare no pains of labor and patience in amending the faults of a first more crude conception. In this aspect, as a unique historical curiosity, and instructive lesson in art, we are not surprised that intelligent artists have expressed the opinion that they would rather possess such a faulty work as this, of so great a master, than a flawless one before which criticism must be dumb. Man often loves his idol more for her little defects than for a cloying perfection of a regular beauty beyond all criticism.

In another point of view, too, is the possessor of such a picture to be envied. Not only does he own a curiosity of art unique in the world, and beyond the reach of royalty or millionaire power, but it is one whose authentic genuineness, as from the sacred hand of the master himself, is beyond all possible reach of question or cavil. It is self-evidential; it demonstrates itself, as no correspondence of style,

manner, and touch, no corner signature, not even any tradition or record of long possession (except in the cases of a few famous pictures belonging to national galleries or historical collections of great noble families), can prove the genuine originality of a square of canvas or copper or wood. The skilled experience of a true expert may recognize the touch of a painter as the expert in writing the signature at the foot of an important document, yet the art of forgery has often baffled the keenest expertism, and many a man has been deceived as to the genuineness of his own alleged writing. Indeed, commerce could scarcely be conducted on the evidence of mere signatures, were it not for the collateral proofs of honesty usually concomitant with the presentation of written documents of much value. The writer of this paper lost a large English estate through the successful forgery to a will, in which the signature, though written six or seven times at the foot of the several pages, was certainly a forgery. It has recently been discovered that the high prices paid (chiefly by Americans) for the works of the modern French fashionable painters have given rise to a large trade in Paris in copies or imitations of their works, in some cases the painter himself not having been able to distinguish his own work from that of the consummate copyist or imitator. Of the many pictures now existing in this country purporting to be by the great old masters, the cases are few in which the owners, however unwilling to believe it, can know for sure—still less can prove—the real genuineness of the “treasures” they are so proud of.

A skeleton of doubt—at least unprovability—always lurks in his closet, however he may keep it under lock and key. But in the case of the picture here in question, no such element of uncertainty can by possibility exist. Its very faults, when compared with the subsequently matured picture, are the conclusive evidence of its genuineness, and of its having necessarily *preceded* the other picture, of which it is the first intention and design. Take, for instance, the case of the seated beggar in the left foreground, who has just taken off a rag from a sore on his shin, and who is looking down at the sore. In the first design the attitude, as he sits upright, is such that he really can not see the sore he is looking at; his knee hides it from him, or, at best, his line of vision runs from

above straight down the line of his shin. This defect is corrected in the enlarged and matured work by bending his body forward and turning the knee outward, so that now he can fully see it. This alone is absolutely conclusive as to which of the two preceded the other, and which was a revisal and matured emendation of the other. The substantial identity of the two pictures proves them to have been from the same hand, and therefore writes the name Murillo over every square inch of the small as of the large one.

Both in illustration of what has been above said, and also to help the eye of the reader in his comparison of the two pictures, we will conclude our remarks on this interesting subject by an enumeration of the points of difference between them. Omitting some trifling ones, they are as follows:

1. The one already mentioned, in the case of the seated beggar in the left foreground.

2. The suppression of the group of beggar spectators on the right background, of whom one only is retained, while changed in attitude, namely, the one on crutches. Several reasons combined in favor of this alteration. One is that every figure in a composition ought to express a distinct idea, and there were too many figures representing, with too much uniformity, the single idea of beggar spectators—an idea already indicated by the man and woman seated in the foreground. The only one retained is the one whose crutches signify a different form of suffering—lameness. Moreover, this group, masterly and perfectly Murillesque as it is in the picture itself, overcrowds the picture, and oppresses the mind with too much of beggar misery and squalor. By sacrificing it the master makes room for an airy and elegant architecture, befitting the palace of a queen, which elevates the tone and gives an element of nobleness to the scene. A disagreeable defect is thus converted into a signal beauty.

3. The *three straight parallel lines*, formed by the long staff resting on the shoulder of the seated woman and the crutches of the beggar just above her, were a fault, finely converted into a merit by turning the latter round and making him a very picturesque figure.

4. The two children following the one under the hands of the saint were also superfluities, adding nothing to the idea suf-

ficiently expressed in the first one, excepting the circumstance of one of them scratching his leprous head. Murillo suppresses them, while retaining that circumstance expressive of the leprosy by converting the child into a grown youth on the other side of the picture, who presents the further feature of idiocy.

5. The suppression of the two superfluous children also gives room for the introduction of a second attendant lady with a golden ewer of water—a necessary element to the whole composition, the other lady bringing only a small tray of medicinal objects. The addition of this beautiful figure greatly improves the picture.

6. The old duenna in the rear is much reduced in conspicuousness by this addition, and wears simply fixed spectacles, while in the first composition she holds up movable glasses to her eyes.

7. Murillo's appreciation of the pyramidal idea in grouping is curiously manifested in his improvement of the composition. This had been forgotten in the first intention, but in the matured work the queen's head forms the apex of pyramidal lines, while that of the idiot youth is the apex of a sub-pyramid on the right. Comparison of the two shows this at a glance.

8. Too much of straight lines and square forms is objectionable in composition. Observe how much he has reduced in size and prominence the platform and box which support the basin in which the work of charity is being performed.

9. The main idea of the whole is, of course, the *charity* of the sainted queen. Observe how felicitously this idea is enhanced by a slight alteration. In the one she is looking down upon the task she is performing. In the other the revolting painfulness of the work to her delicacy of feeling is indicated by the turn of her head, while still her hands *do* that which her eyes shrink from the sight of.

10. It was not an infrequent practice of the religious old masters, in a picture representing a particular action of the saint in whose honor it is painted, to introduce obscurely in the distant background (so as not to make it an absurd intrusion into the main scene) a subsidiary presentation of the same saint in some other characteristic action of his or her life. Thus in the extremely distant background on the right the saintly queen is seen serving the poor at a table.

11. The drapery of the lady bearing the



ST. ELIZABETH OF HUNGARY CLEANSING THE HEAD OF A LEPROUS BEGGAR.

After a photograph by Ad. Braun and Co. (Editeurs photographes officielles du Louvre et des Musées Nationaux), Paris.

tray is entirely changed by suppressing the *cloak*, of sombre color, and adding a broad sash tied on one side in front, with a broad ribbon of bright color, evidently for the purpose of enlivening the general effect.

12. Though it can not appear in the black and white of engraving, it is worth mentioning that in the first intention the seated old woman has a blue bodice, a red

petticoat, and a brown cloak thrown over her lap. In the large picture both bodice and petticoat are blue, and the cloak red.

Enough has thus been shown to justify what was said at the outset of this unique and curiously interesting picture. It is to be hoped that it will remain in America, and that it will find its way sooner or later into some appropriate public gallery.

THE SINGULAR CASE OF MR. SAMUEL SPOOLIN.

I HAVE been much pressed to give the public some account of the facts in this case, and I have at length consented, though I think that the proper person for such an undertaking is Mr. Spoolin himself. It would be useless, however, to try to persuade him to describe his experiences, and since he has no objection to my doing so, I shall endeavor to tell faithfully all I know about it, but I am so unused to writing for publication that I hope all mistakes will be kindly excused, or I am sure I should never have the courage to begin at all.

The first time I ever met Mr. Spoolin (but it comes so much more natural to call him Samuel, if I may) was at some penny readings given in the school-rooms connected with the Congregational chapel which we both attended. I was asked to play the accompaniment for a little song he sang, which was sweet, but a little bit too high for his voice. Afterward he recited a piece about a desperate house-breaker brought to bay in a back alley, and I remember being much pleased by the way he made the house-breaker, all through the recitation, have such particularly polite manners; but it was very nice altogether, and Samuel made himself quite hot over it. It came on to rain hard that night, and Samuel chanced to be leaving the school-rooms just as aunt and I did, and on finding that we had come out without umbrellas, he very attentively offered us some of his, which was a good large one, and as our roads lay in the same direction, we all walked home under it together. That was the beginning of our acquaintance, for we often met at chapel, where Samuel joined the choir (I was in the choir), and we led the singing out of the same hymn-book. We found out that Samuel boarded with a very respectable

woman, who only lets off two of her rooms as a great favor, and that she spoke well of him as a very steady and respectable young man, and so he seemed to be.

When, about a year ago last spring, he asked me to be engaged to him, I had felt it coming on for some time, and had no objection; and as for aunt, she said to me, solemnly, as soon as I told her, "Susan Chadwick, I consider you a very fortunate girl," and I thought so myself.

The post which Samuel occupied under government was not lucrative enough to enable him to marry, and I was quite prepared for a long engagement; still, I was content, for Samuel came to tea and to spend the evening regularly twice a week, when we would sometimes talk, and sometimes play "Loto," or "The Royal Game of Goose," to which Samuel was exceedingly partial; often, too, he would bring his flute, and on the whole I felt that I could wait years for him.

Now and then, as the summer advanced, he took me to the Fisheries Exhibition, but we never staid for the illuminations in the evening, on account of Samuel's being afraid of the night air for his throat.

All the time I never dreamed that our happiness was likely to encounter a single cloud, for I noticed nothing in the least peculiar about Samuel, and it was not until late in the autumn, after we had come back from spending a week at Littlehampton, that I first perceived anything wrong.

Never shall I forget that dreadful evening; the whole scene is imprinted indelibly upon my memory. It was a Friday, and we had asked a few old friends in to tea and a little music afterward. We had Mr. Drozer, our minister, and Mrs. Drozer, Mr. Caddy, who is an eminent tea merchant in the city, but such a dear, good man, and Miss Danks, who teaches the

Recd Oct 22 (3633) Jamaica 20/85

As you may have a desire
to remove the Franklin from
the Corecum Gully of Ant
this will be an order for its
delivery to you.

Chas. L. Hopeboom,

Wm L. Bramhall Esq.
I will also write to Mr.
MacLeod threatening him.

No. 3634

CORCORAN GALLERY OF ART FILES.

WRITER.

Wagner Brothers

Residence Ada Ohio,

Date Oct 31, 1885-

Rec'd Nov 3 "

Ack'g'd " 3 "

Answered

SUBJECT.

Wishes to purchase a
piece of Statuary.

✓

Wagner Brothers,

Booksellers and Stationers,

General Supply Depot for Students of the Ohio Normal University

Ada, Ohio,

10/31

1885,

*Recd & checked
Nov 3*

Mr. M. M. Lead,
Washington, D.C.
Sir:—

We desire to purchase a piece of statuary to be dedicated in honor of three distinguished musical ladies—^{and placed in} the society hall of which the ladies are members. We want a full form statuary of about 5 ft in height. Can you furnish us statuary of "Apollo Musagetes" like cut found on page 130 of Dwight's Mythology, or Ceres, or can you suggest some other that would be appropriate for the purpose for which we want it? If so, please give us full description and prices, list and not—Should you have nothing of the kind, could you have it made for us—or inform us where we can procure it?

Yours truly,
Wagner Bros—

No. 3635

CORCORAN GALLERY OF ART FILES.

WRITER.

Church J. E.

Residence 32. Park Ave. N. Y.

Date Nov 8. 1885.

Rec'd " 10 "

Ack'd

Answered

SUBJECT.

About the repairs to
his "Niagara"

✓

Recd Nov. 10

3635

City

No. 32. Park Avenue New York

Nov 8th 1883

Mr. Macleod Esq

Dear Sir

I am very sorry to learn that Mr. Oliver failed to remove the streaks in the Niagara. I recommended him because he was the only expert I knew who would be really conscientious in the work. As a class Picture Cleaners are very reckless in their treatment of works of art. They will repaint defects which they are unable to remove. I know that Mr. Oliver would do his best to remove the

2 tracks which deface "Niagara"
and if he was unsuccessful
would not resort to superficial
means to disguise them -

I have always been satisfied
with the work he has done for
me. and the prices -

I thought that it would be
much safer and less expensive
to have him go to Washington
than to send the Picture
to him. especially as he is
so crowded with work and so
beset by dealers and others, who
have entrusted pictures to his care,
to attend at once to their jobs
that I feared he would keep
the Niagara too long in hand -

I am much interested in the experiment made on the Potomac Falls - ^{picture} If the objectionable streaks can be removed by the simple method you refer to - it is a discovery of the highest importance.

The success attending the experiment would warrant you, I think, ~~in~~ entrusting the Niagara to the hands of the German Expert. Understanding of course that he does not meddle with the face of the picture -

I do not understand his process of course. Nor ^{can I imagine} whether he uses heat or solvents - or both -

But it seems reasonable to conclude that the stains might be dissolved and forced into the back of the canvas -

I must repeat my regrets that

I am not personally able to attend to the matter - I could even now retouch small portions of a picture but I could not venture to undertake to repaint large masses -

I shall make the effort to go to Washington during the winter and if I succeed in getting there will be prepared to retouch any small portions which need restoration -

I will be obliged if you will kindly inform me if you submit the "Niagara" to the German and what the result is -

Yours truly

Frederic E. Church

No. 3636.

CORCORAN GALLERY OF ART FILES.

WRITER.

Warwick C. G.

Residence Norfolk Va.

Date Nov 9, 1885.

Rec'd

Ack'd " 15 " by Mr. W. G. W.

Answered

SUBJECT.

An old painting for
sale,

✓

Norfolk, Va. Nov 9th 1885

Mr W. Corcoran Esq.
Or Trustees of Corcoran's Gallery
Washington D.C.

Dear Sir

I am authorized by the owner
to offer for sale a very fine painting
by Louis Mullen 1622. The painting
is a full-piece with a female reader
single about 4 1/2 by 5 feet - in a good state
of ^{preservation} has been in the family
about 100 years. - Was brought over
from France by an exile in account
of some political trouble and presented
to the ancestors of the family now
owning it - on account of farms
extended its former owner. It
can be seen at Mr W. J. Ganatt's
Petersburg Va. Or the writer can
have it sent to Washington for
your inspection and valuation.

Respectfully

34 Water & Temple Sts. C. F. Warwick

Chris will say yes
but I am a very
good the better will
not buy

July 11/11
1864/11

GENERAL COMMISSION MERCHANTS
LONDON BROKERS 205
FENNOR & CO

No. 3637

CORCORAN GALLERY OF ART FILES.

WRITER.

Lawrence Rich^d St.

Residence 31 Broad St. N.Y.

Date Nov 9. 17. 1885.

Rec'd " 10. 18 "

Ack'g'd " 16. 18 "

Answered

SUBJECT.

For Photos.

Sends chap for \$6.⁰³

✓

3637

31 BROAD STREET,
NEW YORK.*Recd Hackb
Nov. 18*

Nov 17. 1885

Dear Sir:

I hasten to acknowledge
receipt of the Photographs, and
enclose herewith a draft to
pay for them. - 40 s 15 c 9 3 cts
postage = \$¹.03

Thanking you for your
kindness in sending them I
am yours truly

Richd. H. Lawrence

Rec'd Nov. 10
Adm'd " 16

Nov. 9th 1885

Dear Sir:

Will you kindly send me
four unmounted copies of each
photograph you have issued of the
Barye bronzes.

I will send you a cheque to pay
for them upon receipt of a memo
of their cost.

I wish to use them in illustrating
the monograph on Barye recently
printed by Mr. Walter

Very truly yours

Wm. L. Lawrence

To

W. Macleod Esq
Curator, Corcoran Gallery of Art

No. 3638.

CORCORAN GALLERY OF ART FILES.

WRITER.

Smith Miss Fannie B.

Residence 72. Bayard St.

New Brunswick N.J.

Date Nov 13. 1885.

Rec'd " 14 "

Ack'g'd " 14 "

Answered

SUBJECT.

For a Photo.

✓

Wm Fannie B. Smith.

72 Bayard St.

Rec'd & Ack'd
November

New Brunswick
New Jersey.

Please send C. O. D.

to the above address
two photos of Charles L.

Muller's "Charlotte Corday".

Size of photo $16\frac{1}{4} \times 12$ +
Price 75^{cts}.

November 13th '85-

No. 3639

CORCORAN GALLERY OF ART FILES.

WRITER.

Fletcher Harold.

Residence Boston.

Date Nov 13, 1885.

Rec'd " 16 "

Ack'g'd

Answered

SUBJECT.

Hopes soon to repair
that "Lady's Dog" is
finished.

✓

Recd Nov. 16

3639

Wm. MacLeod Esq.

Dear Sir,

Yours of Nov. 18

is received. I am hoping to get through with the "Lady and dog" within the present month. Mr. Porter's business detained him in Newport longer than he expected and I think it was the 17th of October when he first came to look at the painting with me. I had cleaned it but was unwilling to paint upon it until he had seen it. He was here yesterday and expressed his satisfaction with what I have already done upon it. Go to

it well and carefully match the
colors & not rapid work, and the larger
cracks have to be filled several times
as the paint shrinks in drying, but I
am gaining upon it every day and
hope soon to be through. I have
yet some thirty or more earlier
orders that are pressing me, some
of them very difficult, transferring
the. I cannot of course neglect
these altogether - as I am pledged
to complete certain of them before
the holidays. There are also
a good many more new orders this
fall, but I feel quite encouraged
and hope soon to be able to report
that your painting is ready.

Very respectfully yours,
Harold Fletcher.

Boston, 13 Nov. 85. 147 A. Vermont St.

No. 3640

CORCORAN GALLERY OF ART FILES.

WRITER.

Jayon Morris No. 1.

Residence Blainville Pa.

Date Ans 14, 23, 27, 1885.

Rec'd " 17 23, 30 "

Ack'g'd " 27, 30, "

Answered

SUBJECT.

About copying in the
Gallery,

✓

Recd Nov. 30

Blairsville, Nov. 27/86.
Mr. McLeod,
Dear Sir;—

Thanks for
your prompt answer, and
readiness to oblige. In view
of the uncertainty, and of
the limited time, I think
it doubtful whether I under-
take the work. — If, however,
I decide to do so, I will, ac-
cording to your offer, corres-
pond with you a few days
before the date.

Very respectfully,
Myra A. Fryer.

Rec'd Achil
Nov. 25th 85-

Blainville, Nov 28/85-

Mr. MacLeod;

Dear Sir, -

Your letter

is just received; I should
not come to Washington un-
less with the assurance that
I could have access to the
Gallery - I should not, more-
over, come unless I could
have the privilege of working
three full days, both of the
week of Christmas and that of
New Year's. In regard to
presenting a landscape for
approval, I had understood
that the acceptance of any

work, in May or June 1883,
would entitle me to the priv-
ileges of the Gallery. - If my
name be not recorded on
your lists, I would say that
I made a copy of Gignous's
Winter Scene, during the
two weeks I spent at the
Gallery in that year. I believe
the date was the latter part
of June. - My only objection
to submitting a piece of work
at this time is the fact that
my time in the city will be
very limited, and I shall be
extremely desirous of going to
work immediately. - If I cannot
be allowed to work without an
infringement of your rules, I
withdraw my request. - If,
however, I may be admitted

on the morning of the date
mentioned, Dec. 24, and
may be permitted to faint
at least three days of that
week and the following,
with such time after that as
may be found necessary. I
will be very grateful for
the accommodation. I shall
arrive in the city the Satur-
day night previous, and should
be glad if I might proceed to
work on the strength of my
former membership. - If, when
my work is forgotten, I would
refer you to Miss Kittie
Gault, who is, I believe, well

known to you, and who is
familiar with my work.

Not wishing to demand
too great a favor, but hop-
ing you may see your way
clear to admitting me, I am

Respectfully,

Myrtle A. Teyou.

P.S. This is the only time
available to me, as I am
engaged in teaching (Art
and Languages) in this
school. May I ask to know you
M. A. T.

Blairsville, Pa.]

Recd Nov 17
Ack " 22

Blainville, Pa.,

Nov. 14, 1885.

M^r. Wm. McLeod,

Dear Sir:—

I am again
hoping to be able to spend a
short season in work at
the Gallery, and must again
trouble you for a little
information. — Could I be
given a place before "The
Ruins of the Parthenon" during
the Holidays, and a little
after? I should wish to be-
gin work Monday, Dec. 21.
If I cannot procure this
piece, I should like to study

from Boughton's "Kear
Presumptive." Will you please
let me know in regard
to these two pictures; also
if I would be permitted to
study on Christmas and
New Year's days, if desired.

Regretting the fruitless
trouble it caused you
last year, I am

Very respectfully,

Myra H. Trigon

Address

Ladies Seminary

Blairsville, Ga.